

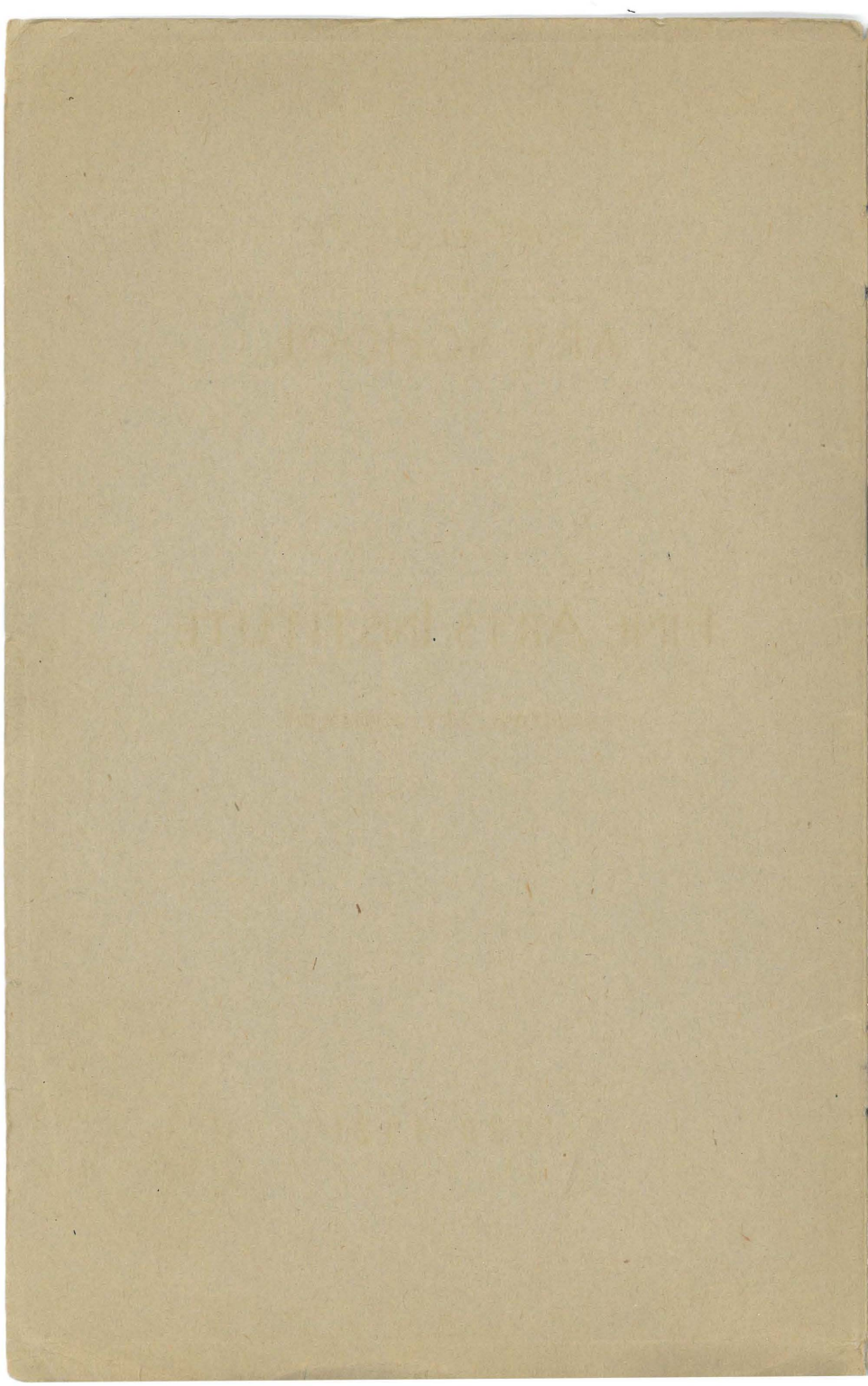
# SCHOOL OF ART

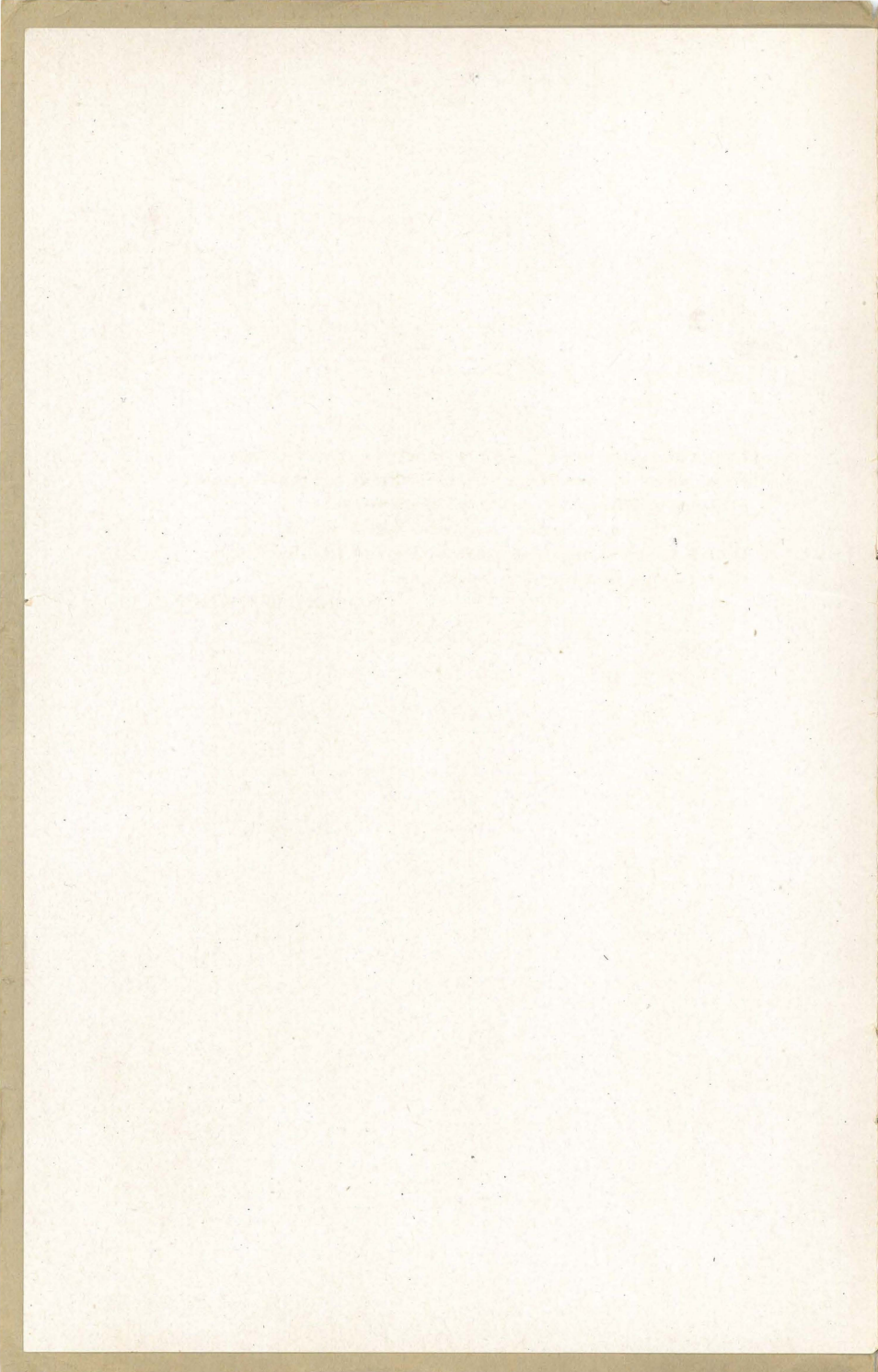
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The  
FINE ARTS  
INSTITUTE  
KANSAS CITY, MISSOURI

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1920 — 1921





For, don't you mark? We're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see;  
And so they are better, painted—better to us,  
Which is the same thing; Art was given for that;  
God uses us to help each other so.

—ROBERT BROWNING.

CATALOGUE  
OF THE  
ART SCHOOL

FINE ARTS INSTITUTE

KANSAS CITY, MISSOURI

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1920-1921



THE FINE ARTS INSTITUTE, KANSAS CITY, MISSOURI

# The FINE ARTS INSTITUTE

## KANSAS CITY, MISSOURI

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### OUR NEW HOME

During the past season, the attendance at the School of The Fine Arts Institute has increased to such an extent that it has become necessary to move to new and larger quarters. The Institute has been most fortunate in securing, through the co-operation of Mr. Phil R. Toll, the use of his beautiful residence at Armour and Warwick Boulevards. The building is located in one of the choicest residence districts of Kansas City, and is particularly suited to the needs of the Institute. Thus the work of the school will be pursued under ideal conditions of lighting and arrangement, with opportunities for greater variety in the study, such as sunlight classes and outdoor sketching.

### OUR NEW DIRECTOR

Mr. Virgil Barker comes to The Fine Arts Institute this fall to fill the position of Director. Mr. Barker's knowledge of the history of Art was acquired by study in Europe. He attended the Corcoran School of Art in Washington, D. C. In 1917 he began to publish critical articles in the best-known magazines, such as "The International Studio," "The American Magazine of Art" and "Art and Archaeology." He was recently elected to the Board of Editors of the latter periodical for the purpose of overseeing the field of contemporary art. He was connected with the Corcoran Gallery of Art for the duration of its Seventh Exhibition of Contemporary American Paintings. He comes to us direct from Pittsburgh, Pennsylvania, where he held the position of Curator of Paintings in the Department of Fine Arts at Carnegie Institute.

# THE FINE ARTS INSTITUTE

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## Management of the School

J. C. NICHOLS, President

JOHN F. HUCKEL, Vice-President

ALBERT R. JONES, 2d Vice-President

JOHN F. DOWNING, Treasurer

VIRGIL BARKER, Secretary-Director

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### TRUSTEES

MISS HELEN BEAHAM	FRANK HALL
MRS. JOSEPH T. BIRD	D. J. HAFF
MRS. FRANKLIN D. CRABBS	HERBERT S. HARE
MRS. JOHN F. DOWNING	JOHN T. HARDING
MRS. ROLLINS HOCKADAY	HENRY J. HASKELL
MRS. WALTON HOLMES	JOSEPH J. HEIM
MRS. CHARLES S. KEITH	HENRY F. HOIT
MRS. WILLIAM T. KEMPER	JOHN F. HUCKLE
MRS. J. L. LOOSE	J. B. IRVING
MISS FRANCES LOGAN	C. W. JENKINS
MRS. HOWARD McCUTCHEON	FURRIS JENKINS
MRS. AUGUST R. MEYER	ALBERT R. JONES
MRS. EDWIN W. SHIELDS	BRYSON JONES
MRS. E. F. SWINNEY	I. R. KIRKWOOD
MRS. J. P. TOWNLEY	R. A. LONG
MRS. A. S. WOOLF	J. C. NICHOLS
MRS. J. L. LOOSE	RAY PALMER
H. T. ABERNATHY	B. A. PARSONS
MAGNUS W. BARBER	C. D. PARKER
F. M. BERNARDIN	J. W. PERRY
JOHN H. BOVARD	WALLACE N. ROBINSON
WILLIAM BUCHHOLZ	LOUIS ROTHCHILD
O. H. DEAN	E. J. SWEENEY
JOHN DOWNING	SAMUEL B. SEBREE
WALTER S. DICKEY	F. C. SHARON
H. R. ENNIS	DR. RICHARD L. SUTTON
WALLACE FERRY	REES TURPIN
HAL GAYLORD	PHIL R. TOLL
W. T. GRANT	WILLIAM DREW WIGHT
JOHN M. GUILD	PURD B. WRIGHT
H. F. HALL	FRED WOLFERMAN

IDA OGDEN, Registrar

Armour and Warwick Boulevards  
Kansas City, Missouri

## THE FINE ARTS INSTITUTE

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### The Fine Arts Institute School of Art

The purpose of the School is to provide adequate facilities for the study of the Fine Arts; to develop the artistic ability of the students, and to equip them for any special line of artistic work which they wish to follow. It is the endeavor of the instructors to uphold a high standard of thorough instruction in all classes and only the best traditions of the Arts are encouraged.

The student has the close association with the instructor, the privilege of discussing his individual problems, and the frequent and careful criticisms which are possible only in smaller classes, and which are so essential to the advanced student, as well as to the beginner.

The School should be recognized as an asset to Kansas City. Those who realize this value should make it their tribute to the work being done by helping to spread this idea. The co-operation and interest of all those to whom the possibilities of this work appeals will be most cordially welcomed.

LOCATION—The Art Institute is located in one of the most beautiful districts of Kansas City, and is also convenient to business centers and the Union Station. Good homes may be secured within walking distance. The Institute is prepared to assist in securing suitable accommodations at reasonable rates.

## THE FINE ARTS INSTITUTE

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### Instructors

Chas. A. Wilimovsky

Drawing and painting from life. Landscape.

Drawing from cast. Still Life drawing and painting.

European traveling scholarship of the Art Institute, Chicago.

Pupil of John C. Johanson, Wm. M. Chase, studied in Paris and Florence.

Exhibitor in Chicago, New York, Philadelphia, Paris Salon, Florence and Rome.

Member of the Society of Artists and the Art Students' League of Chicago.

Robert Merrell Gage

Modeling from life. Sculptural composition.

Plastic anatomy.

Art Students' League, New York.

Beaux Arts, New York.

Henri School of Anatomy, New York.

Private Pupil and Studio Assistant to Gutzon Borglum.

Norman Tolson

Illustration and Poster Work.

Chicago Art Institute.

Three years' study in Munich and London, under Von Jank and Heyman.

Edward B. Butler prize, Chicago, 1917.

Studio in Chicago.

Magdalena Welty Tolson

Interior Design and Decoration.

Chicago Art Institute.

Studio in Chicago.

# THE FINE ARTS INSTITUTE

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## Fees

### Day Classes

#### LIFE, ANTIQUE, ILLUSTRATION

5 days a week	11 weeks	\$30.00
5 half days a week	11 weeks	\$20.00

#### SCULPTURE

5 mornings a week	11 weeks	\$25.00
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Students in the Sculpture Class may take work in the afternoon class on payment of an additional fee of ten dollars.

### Evening Classes

Life	3 evenings a week	11 weeks	\$10.00
Antique	3 evenings a week	11 weeks	\$10.00
Sculpture	3 evenings a week	11 weeks	\$12.00
Illustration	3 evenings a week	11 weeks	\$10.00

### Saturday Classes

1 half day	11 weeks	\$5.00
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The Perspective, Anatomy, Composition and Sketch Classes are free to all students of the school and all are urged to attend every session. The work done in these classes will be considered in the award of scholarships.

Arrangements may be made for a shorter period at advanced rates, but students will not be received for less than one month.

Matriculation fee of \$2.00 must be paid by all new students on entering the school.

A charge of 50 cents a term is made for rental of lockers.

PAYMENTS MUST BE MADE IN ADVANCE  
TUITION WILL NOT BE REFUNDED ON ACCOUNT OF ABSENCE.

## THE FINE ARTS INSTITUTE



LIFE DRAWING

## THE SCHOOL of Courses

Drawing, Painting, Sculpture, Illustration and Commercial Art and Interior Design. There is a certain amount of prescribed work in each department, but there is no time limit and students are advanced as rapidly as their attainments will permit.

Students may enter or be promoted to higher classes at any time during the term.

Careful attention will be given to the practical requirements of each student in such manner as to develop most rapidly his individual talent. Promotion from one class to another must have approval of the instructor of the class in which the student has been working. These promotions are on probation.

**SCULPTURE** — The modeling class offers the student the study of the human figure, its anatomy and construction. The work is from the living model, in the round and in relief, and from both the full-length figure and the head.

In connection with this study from life, composition work—the expression of ideas, is used as a means to develop the individuality of each member of the class, to stimulate self-expression and to encourage the



CAST D

## THE FINE ARTS INSTITUTE

### of Study

student in his own point of view. Individual criticisms are given once a

week in morning and evening classes.

#### ANTIQUE AND STILL LIFE CLASS—

Chiefly preparatory work in charcoal drawing from casts; also drawing and painting in oil and water color from still life.

**LIFE CLASS**—These classes are designed to meet the requirements of intermediate and advanced students. The work is exclusively from life, and includes charcoal drawing and painting from the human figure. The more advanced work will be done from the model in motion. Students in the Antique and Life class will be given the opportunity to work out of doors in the Landscape Class.

**ARTISTIC ANATOMY CLASS**—An understanding of the anatomy and construction or plan of the human figure is invaluable to the artist. A lecture, illustrated by diagrams, the anatomical figure, skeleton and living model, is given one hour a week on this subject. The work is approached simply, with the idea of giving the students a practical knowledge which will enable them to analyze the movements of the body and to recognize muscles and bones affecting the surface.

Each student is required to submit a notebook of the work.



LIFE DRAWING



DRAWING

## THE FINE ARTS INSTITUTE

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OIL PAINTING

**ILLUSTRATION**—The course of study covers Magazine and Newspaper Illustration, Advertising Illustration, Designing, Lettering and Posters.

The classes are in charge of a practical instructor, who is actively engaged in the work and in touch with modern demands.

Students will be admitted to this class after making satisfactory drawings from life and the antique.

**INTERIOR DESIGN AND DECORATION**—The scope of this course requires the study of the elements of pure design and decoration, historic ornament, mechanical drawing, period styles and perspective interiors. Upon completion of this course, the student will be prepared to take up practical work in the commercial field.

## THE FINE ARTS INSTITUTE

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PAINTING (PORTRAIT)

**PORTRAIT CLASS**—Students will be admitted to this class after submitting satisfactory studies from the antique or life. These may have been made in The Fine Arts Institute or elsewhere. Some practice in still life painting is required before the students will be allowed to paint in the Life Class.

## THE FINE ARTS INSTITUTE

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### IN THE STUDIO

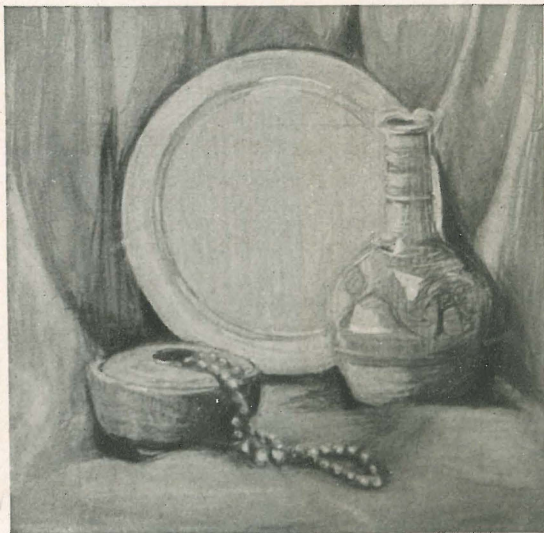
A COSTUME SKETCH CLASS will meet once a week throughout the school year. Sketches to be made in black and white or colors from living model. The students of all classes may attend these sessions without extra charge. The work will be criticized by the instructor. It is the aim of this class to teach the students a ready mode of expression and a sure grasp of the essential characteristics of the single figure and of the group.

PERSPECTIVE Lectures are given on the principles of perspective, and the students make practical application of the knowledge thus gained.

COMPOSITION CLASS—Realizing the vital importance of good composition in pictures and designs, special attention is given to this study in every department. A regular composition class is open to every student in the school. Students are required to make composition sketches, which are criticised and lectured on by the instructor at each class meeting.

## THE FINE ARTS INSTITUTE

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JUVENILE

**SATURDAY CLASSES**—The Juvenile classes offer not only the first steps toward an artistic career, but, to all children, an understanding of form and color which is essential to real artistic appreciation and which comes only through a working knowledge. More and more it is being recognized that all may acquire this knowledge, and, though the child may not show any desire for this form of artistic expression, it is, like the study of music, literature and the drama, a necessary cultural requirement.

The class meets in the morning from ten to twelve. The work consists of drawing in charcoal and pencil, use of color and sketching from costume model for the older students. In addition to the formal instruction, students are encouraged to visit the gallery and library. In this way their understanding and love of art are unconsciously trained and developed.

## THE FINE ARTS INSTITUTE

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**ADULTS**—A special class will be formed to meet the needs of those unable to attend the regular sessions throughout the week. The work will consist of drawing and painting from still life, the antique and the life model, according to the ability of the student.

**EVENING CLASSES**, open to both men and women, offer excellent opportunity for study to those otherwise engaged during the day. The work is on the same general lines as the day classes, with such modifications as will be necessary to meet the demand of students engaged in some special line of work. On request of a sufficient number of students wishing to study color, a painting class will be organized for Sunday morning. The work will be from costume model and still life in the studio. When the weather permits, the class may work out of doors.

The evening classes meet on Monday, Wednesday and Friday evenings, from 7 to 9:30.

On Friday evening from 6:30 to 7 there will be a class in Artistic Anatomy. To this class all students are admitted without extra fee.



## THE FINE ARTS INSTITUTE

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### Classroom Rules

It is the wish of the faculty to allow every reasonable liberty, but students are expected to observe the following regulations:

Students at work will not be called from the room unless the matter is of urgent importance. Students will not be called to the telephone during class hours. Messages or numbers will be posted on the bulletin board, which students are expected to see without further attention from the office.

Students not in their places when session begins must wait for next period—thirty minutes.

Materials for study must be provided by the students. All necessary supplies may be purchased at the Institute at lowest prices. Easels and drawing boards are furnished without charge.

The Institute is not responsible for loss of property from the class rooms or lockers. The property of other students must not be disturbed or used without the owner's consent. Studies unclaimed at the beginning of the Fall Term will be destroyed.

No one shall be permitted in any class room during the study hour, except the regular members of that class.



## THE FINE ARTS INSTITUTE

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### Scholarships

A Scholarship is given in each department to the student who has done the best work in the school year.

To be eligible for a scholarship a student must have worked at least one year in the department in which it is awarded. The award will not be made twice to the same person. Scholarship work becomes the property of the Institute.

After careful consideration, The Fine Arts Institute announces the abolition of money prizes. It is felt that instead of such awards being a stimulus, they really retard self-development of the student, consciously or unconsciously fixing a standard toward which he works. The money previously appropriated for this purpose will be used for the betterment of the working facilities of the whole school.



STILL LIFE



PORTRAIT IN OIL

## THE FINE ARTS INSTITUTE

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LANDSCAPE

### Summer School

A school will be conducted during the summer of 1920. The teachers will be regular instructors of The Fine Arts Institute. Further announcement will be made.



# The FINE ARTS INSTITUTE

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## School Calendar 1920-1921

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The school year is divided into three terms of 11 weeks each:

*First Term*—October 4 to December 18.

*Second Term*—January 3 to March 19.

*Third Term*—March 21 to June 4.

The school is open from 9 to 4 daily.

Evening classes on Monday, Wednesday and Friday, from 7 to 9:30.

Juvenile classes in Drawing and Modeling, Saturday 10 to 12.

*First Term*—October 9 to December 18.

*Second Term*—January 8 to March 19.

*Third Term*—March 26 to June 4.

HOLIDAYS—The school is closed Thanksgiving Day, Washington's Birthday and Decoration Day. Christmas vacation from December 18 to January 3.

ARMOUR AND WARWICK BOULEVARDS  
KANSAS CITY, MISSOURI